

Godzilla Vs. Kong

Unfiltered, uncensored, uncompromising trailer reactions from team **EMPIRE**

John Nugent (News Editor): Are people looking forward to this? Ben, you famously gave the last *Godzilla* film a one-star review.

Ben Travis (Online Staff Writer): I am actually one of the few people who liked *Kong: Skull Island*. But yeah, *Godzilla: King Of The Monsters* was rough. It was no fun and there were too many humans. I'm excited for this one: it looks big and silly and fun in the way these films should be. This shot here is, according to some on the internet, a hint of Mechagodzilla.

James Dyer (Digital Editor-In-Chief): That cannot be true. At some point, unbeknownst to everyone, someone has built a 150-foot-tall robot dinosaur?

Ben: How is that less plausible than any of the other stuff happening here?

Mike Cathro (Deputy Art Director): Those red dots could be Mechagodzilla's nuclear nipples.

Ben: King Kong is an absolute unit in this film. Apparently he's three times bigger than in *Kong: Skull Island*.

John: He's had a puberty growth spurt.

James: He was already a fair bit bigger than Peter Jackson's Kong, wasn't he?

Ben: He was. In *Skull Island*, he was able to hold a helicopter in his hand. Look at this shot — this little girl is half the height of one of his fingers!

John: *Skull Island* was set in the '70s, right? So he's had 50-odd years to grow as big as Godzilla, assuming this is present day.

James: He was already a fair bit bigger than Peter Jackson's Kong, wasn't he?

Ben: He was. In *Skull Island*, he was able to hold a helicopter in his hand. Look at this shot — this little girl is half the height of one of his fingers!

John: *Skull Island* was set in the '70s, right? So he's had 50-odd years to grow as big as Godzilla, assuming this is present day.

Mike: Are we going to see an older Tom Hiddleston, do you think?

John: Almost certainly not, but I would love that — Hiddleston made-up like Old Man Cap.

Joanna Moran (Photography Director): Alexander Skarsgård is in this. He knows about monkeys, doesn't he, because he was Tarzan.

Ben: I think the world has forgotten that he was Tarzan. And I think he has probably forgotten, too.

Joanna: Is he not the go-to monkey whisperer?

Ben: I wonder if they're playing on the classic King Kong themes. He has a human connection with someone — in this case a child.

Mike: It's not going to be a *Ratatouille* situation where she sits on his head, though.

Ben: This line makes me absolutely cackle. "It's Godzilla!" No fucking shit it's Godzilla!

John: I feel quite sorry for Rebecca Hall. She's obviously been lumped with some quite atrocious dialogue.



James: That was the problem with the first [reboot] *Godzilla* film: really leaden, tedious human stuff surrounding the monster action.

John: Yeah. They don't really know what to do with the humans in these films, do they?

James: All the stuff about conspiracies and agencies... nobody gives a shit! We just want big things punching each other!

John: Can anyone explain to me why exactly they're fighting, and who we're supposed to be rooting for? Does the film even know?

James: No idea.

Ben: I love the stupid music on this trailer. Do you remember the Roland Emmerich *Godzilla* had the Puff Daddy and Jimmy Page collab? I had that on cassette growing up.

Mike: That soundtrack was amazing. It had Jamiroquai on it.

John: This trailer music sounds like WWE entrance music.

Ben: This is a really good punch.

John: Proper right hook, isn't it?

James: This is classic kaiju stuff, isn't it? It feels more *Pacific Rim* than *King Kong*.

Ben: I think this is meant to be Hong Kong. It's got a lot of work to do to try to compete with *Pacific Rim's* Hong Kong showdown.

Ben: Kyle Chandler's back!

Joanna: I love him.

Mike: He's the king of being a dad in films like this.

John: Always wearing a shirt and loose tie...

Joanna: He's a DILF.

Liz Beardsworth (Production Editor): Is this all a metaphor for the economic battle between east and west?

John: *Godzilla* was always a metaphor for the fear of nuclear war — the original was made less than a decade after Hiroshima.

I don't know that these films are keeping that thread going.

James: Well, it looks fun.

Ben: I like the bit where the big monkey hit the big lizard.

James: They've leaned into the stupidity and I'm kinda here for that.

Liz: Especially if you have a few beers and wines and a big telly.

John: Whose side are you on, though? I'm Team Mechagodzilla.

Ben: Team Kong! Actually, I don't care who wins, as long as they're punching each other.

Joanna: I'm on whatever side Kyle Chandler is on.

Ben: James, which side are you on?

James: They're both twats.

GODZILLA VS. KONG DOES NOT CURRENTLY HAVE A RELEASE DATE

No./19 The director who was more like a friend

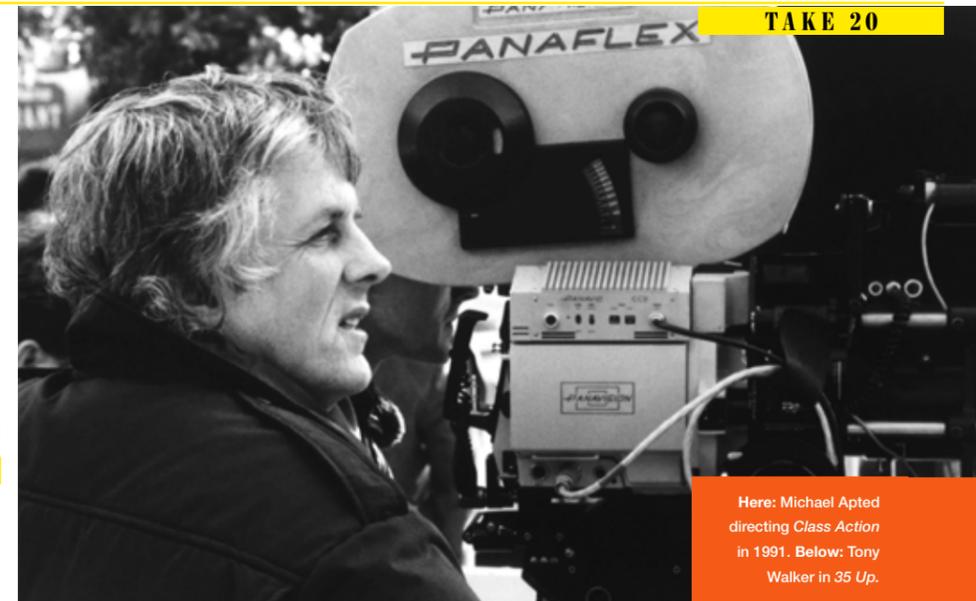
[IN MEMORIAM]

Director **Michael Apted** died last month: here, those from the pioneering documentary series *Up* reflect on his legacy

"I TRUSTED HIM WITH MY LIFE"

TONY WALKER, *UP* PARTICIPANT

"He had an immense affinity with all the crew and the cast and he really cared. He knew my wife, my family, my grandchildren all by name and always kept in touch. His generosity was beyond bounds. He became, over time, more of a friend than a director to me. I always felt I could tell him anything. I trusted him with my life and never felt like he wouldn't do my story justice on camera. Before *Up*, there were rarely people like me and accents like mine on television: it was a ground-breaking look at the class system in Britain, about what life here was really like. People will continue to watch and study it for years."



Here: Michael Apted directing *Class Action* in 1991. Below: Tony Walker in *35 Up*.



"FOR HIM, IT WAS ALL ABOUT THE PEOPLE"

CLAIRE LEWIS, PRODUCER, *UP*

"He always knew exactly what he wanted. The style he shot all the documentaries in was extremely simple. For him, it was all about the story and all about the people. It was about allowing people to say what they thought in a very direct, candid manner. He asked really brilliant questions. He never listened to the sound of his

own voice; he was only ever interested in what people had to say to him. He was immensely proud of *Up*. I always said to him that he would be remembered for the series and he knew that. It was a trailblazing series spanning 50 years of real time, reflecting societal changes and changes in people in a way that nothing else did."

"HE GAVE US A PERSPECTIVE ON HUMAN LIFE THAT WAS REALLY UNIQUE"

NICK HITCHON, *UP* PARTICIPANT

"He was never satisfied with second best. It was very exciting from our point of view because it was very clear that he always wanted to make gripping television and I think he did. He was able to put together a shot exactly how he wanted it: he was amazingly talented, very exacting and always had a clear vision of what he wanted. He championed the documentary tirelessly and continued to make it happen for over 50 years. He gave us a perspective on human life that was really unique and I think that the legacy of him making this film will be very profound." ELIZABETH AUBREY

[TREND REPORT]

No./20 BLEACH BOYS

Whether it's frosted tips or the full Barbara Windsor, these actors have been getting brave with the bleach bottle

WORDS BETH WEBB
ILLUSTRATIONS BILL McCONKEY



RIZ AHMED
SOUND OF METAL

To get into character as an ex-addict metal drummer, Ahmed adopted an armour of fake tattoos, vintage band merch and a drugstore peroxide do. Billy Idol wishes that he looked this rock 'n' roll.



PETE DAVIDSON
THE SUICIDE SQUAD

The *Saturday Night Live* tearaway flaunts a shock of white-blond hair as the supervillain Blackguard in James Gunn's upcoming DC blockbuster. Rumour has it that he and Harley Quinn use the same shampoo.



RAÚL CASTILLO
ARMY OF THE DEAD

Call up Ben Affleck circa *Pearl Harbor*, because frosted tips are back. For Zack Snyder's *Army Of The Dead*, Castillo pairs his new do with a snakeskin tee and kneepads. It shouldn't work. It does.